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musicalia



△ 50 STUDIES △  
ON FR. CHOPIN'S  
△△△△ ETUDES △△△△

# 50 STUDIEN

ÜBER DIE  
ETÜDEN VON FR. CHOPIN

VON

# LEOPOLD GODOWSKY.

50 ETUDES △△  
△△△△△△△△ D'APRÈS  
△ FR. CHOPIN △

Fr. Chopin:

1. Op. 10 No. 1	I. Cdur (diatonisch)	Cmajor (diatonic)	Ut majeur (diatonique)
2. Op. 10 No. 2	II. Desdur (chromatisch)	D flat major (chromatic)	Ré bé mol majeur (chromatique)
3. Op. 10 No. 3	I. Amoll (für die linke Hand allein)	A min. (for the left hand alone)	La mineur (pour la main gauche seule)
4. Op. 10 No. 4	II. Amoll „Ignis fatuus“	A minor	La mineur
5. Op. 10 No. 5	III. Amoll	A minor	La mineur
6. Op. 10 No. 6	... Cdur (für die linke Hand allein)	E major (for the left hand alone)	Mi majeur (pour la main gauche seule)
7. Op. 10 No. 7	... Cismoll	Csharp minor	Ut dièze mineur
8. Op. 10 No. 8	I. Gesdur (schwarze Tasten)	G flat major (on black keys)	Sol bé mol majeur (sur les touches noires)
9. Op. 10 No. 9	II. Cdur (weiße Tasten)	Cmajor (on white keys)	Ut majeur (sur les touches blanches)
10. Op. 10 No. 10	III. Amoll (Tarantella) (w. Takt)	A minor (on white keys)	La mineur (sur les touches blanches)
11. Op. 10 No. 11	IV. Adur (Capriccio) (w. u. schw. T.)	A major (on white & black keys)	La majeur (sur les touches blanches et noires)
12. Op. 10 No. 12	V. Gesdur (Umkehrung, schw. Takt)	G flat major (inversion, on bl. k.)	Sol bé mol majeur (Renversement, sur les touches noires)
13. Op. 10 No. 13	... Csmoll	E flat minor	Mi bé mol mineur
14. Op. 10 No. 14	I. Cdur (Toccata)	Cmajor	Ut majeur
15. Op. 10 No. 15	II. Gesdur (Nocturne)	G flat major	Sol bé mol majeur
16. Op. 10 No. 16	... Fdur	Fmajor	Fa majeur
17. Op. 10 No. 17	I. Cismoll	Csharp minor	Ut dièze mineur
18. Op. 10 No. 18	II. Fmoll (Nachahm. v. Op. 25 No. 2)	Fminor (imitation of Op. 25 No. 2)	Fa mineur (imitation de Op. 25 No. 2)
19. Op. 10 No. 19	I. Ddur	Dmajor	Ré majeur
20. Op. 10 No. 20	II. Asdur (Nachahm. v. Op. 25 No. 9)	Aflat major (imitation of Op. 25 No. 9)	La bé mol majeur (imitation de Op. 25 No. 9)
21. Op. 10 No. 21	... Adur (für die linke Hand allein)	Amajor (for the left hand alone)	La majeur (pour la main gauche seule)
22. Op. 10 No. 22	... Cismoll (f. die linke Hand allein)	Csharp minor (for the left hand alone)	Ut dièze mineur (pour la main gauche seule)
23. Op. 25 No. 1	I. Asdur (für die linke Hand allein)	Aflat major (for the left hand alone)	La bé mol majeur (pour la main gauche seule)
24. Op. 25 No. 2	II. Asdur (wie vierhändig)	Aflat major (like a piece for 4 hands)	La bé mol majeur (comme à 4 ms.)
25. Op. 25 No. 3	III. Asdur	Aflat major	La bé mol majeur
26. Op. 25 No. 4	I. Fmoll	Fminor	Fa mineur
27. Op. 25 No. 5	II. Fmoll (Valse)	Fminor	Fa mineur
28. Op. 25 No. 6	III. Fmoll (a. f. d. rechte Hand, b. in Oktaven)	Fminor (a. for the right hand, b. in oct.)	Fa mineur (a. pour la main droite, b. en octaves)
29. Op. 25 No. 7	I. Fdur	Fmajor	Fa majeur
30. Op. 25 No. 8	II. Fisdur (Marsch)	Fsharp major	Fa dièze majeur
31. Op. 25 No. 9	I. Amoll (für die linke Hand allein)	A minor (for the left hand alone)	La mineur (pour la main gauche seule)
32. Op. 25 No. 10	II. Fmoll (Polonaise)	Fminor	Fa mineur
33. Op. 25 No. 11	I. Csmoll	E minor	Mi mineur
34. Op. 25 No. 12	II. Cismoll (Mazurka)	Csharp minor	Ut dièze mineur
35. Op. 25 No. 13	I. Cismoll (Terzenstudie)	Gsharp minor (in thirds)	Sol dièze mineur (en tierces)
36. Op. 25 No. 14	II. Cismoll (Umkehrung)	Gsharp minor (inversion)	Sol dièze mineur (Renversement)
37. Op. 25 No. 15	... Cismoll	Csharp minor	Ut dièze mineur
38. Op. 25 No. 16	I. Desdur (Sextenstudie)	Dflat major (in sixths)	Ré bé mol majeur (en sixtes)
39. Op. 25 No. 17	II. Desdur (Terzenstudie)	Dflat major (in thirds)	Ré bé mol majeur (en tierces)
40. Op. 25 No. 18	... Gesdur	Gflat major	Sol bé mol majeur
41. Op. 25 No. 19	... Amoll (Marcia funebre)	Bminor	Si mineur
42. Op. 25 No. 20	... Amoll	A minor	La mineur
43. Op. 25 No. 21	... Cismoll	Csharp minor	Ut dièze mineur
44. Op. posth. No. 1	... Fmoll	Fminor	Fa mineur
45. Op. posth. No. 2	... Cdur	E major	Mi majeur
46. Op. posth. No. 3	... Cdur (Mennetto)	Gmajor	Sol majeur
47. Op. 10 No. 5 und Op. 25 No. 9	... Gesdur (Badinage) (2 Etüd. vereint)	Gflat major (Two studies combined)	Sol bé mol majeur (2 études combinées)
48. Op. 10 No. 11 und Op. 25 No. 3	... Fdur (2 Etüden vereint)	Fmajor (Two studies combined)	Fa majeur (2 études combinées)
49. Op. 25 No. 4 und Op. 25 No. 11	... Amoll (2 Etüden vereint)	A minor (Two studies combined)	La mineur (2 études combinées)
50. Op. 10 N. 2, Op. 25 N. 4, Op. 25 N. 11	... Amoll (3 Etüden vereint)	A minor (Three studies combined)	La mineur (3 études combinées)

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Herrn Dr. B. Pollack.

**Nº 32.**

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Fr. Chopin.

Op. 25 N<sup>o</sup> 4.

### Zweite Bearbeitung.

**Second version.**

### Deuxième Version.

## Polonaise.

Leopold Godowsky.

Allegro drammatico. ♩ = 96 - 108.

11





First system of musical notation, measures 1-3. Treble and bass staves with chords and arpeggiated figures. Fingerings 1, 2, 5, 3, 1 are indicated in the bass staff of measure 3. Pedal points are marked with "Ped." and asterisks.

Second system of musical notation, measures 4-6. Treble and bass staves with chords and arpeggiated figures. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation, measures 7-9. Treble and bass staves with chords and arpeggiated figures. Includes markings "p", "poco rit.", "tr", and "a tempo". Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation, measures 10-12. Treble and bass staves with chords and arpeggiated figures. Includes fingerings 4, 3, 2, 5, 4, 1 in the treble staff of measure 10. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation, measures 13-15. Treble and bass staves with chords and arpeggiated figures. Includes markings "espr. e dolce" and "p". Pedal points are marked with "Ped." and asterisks.



albl. Jap.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a more complex rhythmic pattern with triplets and sixteenth notes. The key signature has two flats (B-flat and E-flat). The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords and a descending scale. A *cresc.* (crescendo) marking is present above the bass staff. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The treble staff begins with a *più f* (pianissimo) marking. The bass staff features a series of chords and a descending scale. A *f* (forte) marking is present above the bass staff. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The treble staff begins with a *p* (piano) marking. The bass staff features a series of chords and a descending scale. A *f* (forte) marking is present above the bass staff. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The treble staff begins with a *mp* (mezzo-piano) marking. The bass staff features a series of chords and a descending scale. A *p* (piano) marking is present above the bass staff. The system concludes with a double bar line and a repeat sign.



Musical score for "The Song of the Lark" (Op. 149, No. 1) by Franz Schubert. The score is in 3/4 time, key of D major, and consists of two staves. The upper staff is for the voice and the lower staff is for the piano. The piano part features a repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The score includes dynamic markings such as "cresc.", "sf", and "mp", and articulation marks like "Ped." and asterisks. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a descending scale in the first measure of each system, followed by a series of chords and single notes. The voice part features a melody that is mostly eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the piano part. There are two asterisks (\*) in the piano part, one in each system, indicating a specific musical feature or a section break. The score is written on a single page.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of three flats and a common time signature, and a bass staff with a key signature of three flats and a common time signature. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece, maintaining the same key and time signature. The bass staff in the second system includes fingerings (1-5) and articulation marks (accents) for the melody. The piece concludes with a final chord in the treble staff.

*molto crescendo*

*non legato*

*ff*

*Ped.*

*ff*

*Ped.*

*\* Ped. \**

The musical score for "The Bird Song" is written for piano. It features a melody in the treble clef and an accompaniment in the bass clef. The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into two systems, each containing two measures. The first system's first measure includes a long slur over the melody and a series of fingerings (2, 1, 5, 4, 2) in the bass. The second system's first measure also has a long slur and fingerings (1, 4, 2, 1, 4) in the bass. The second measure of the second system includes a series of fingerings (4, 5, 3, 2, 1) in the bass. Dynamic markings include "Ped." at the beginning of the first measure of the first system, and "\* Ped.\*" at the beginning and end of the second measure of the second system.



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation is highly complex, featuring many chords and arpeggiated figures. Below the bass staff of each system, there are markings that appear to be "Led." followed by an asterisk, possibly indicating a ledger line or a specific performance instruction. The first system has six "Led." markings. The second system has five. The third system has four, with a "p" (piano) marking at the beginning. The fourth system has three. The fifth system has four. The notation includes various note values, including eighth and sixteenth notes, and rests. There are also some numbers above notes, such as "1 2 1 1" and "1 5 1 1" in the third system, and "15 4 4 1 5 3 2 1 2 1" in the fifth system, which might be fingerings or measure numbers.







This page contains five systems of musical notation for piano, written in a key with three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as trills, slurs, and fingerings.

- System 1:** The right hand begins with a trill marked '23' and 'tr'. The left hand has a series of chords and single notes, with 'Ped.' markings under the first three measures.
- System 2:** The right hand continues with a trill marked '13' and 'tr'. The left hand features a series of chords and single notes, with 'Ped.' markings and asterisks (\*) under the first, third, fifth, and seventh measures.
- System 3:** The right hand has a series of chords and single notes, with 'Ped.' markings and asterisks (\*) under the first and third measures. The left hand has a series of chords and single notes, with 'Ped.' markings and asterisks (\*) under the first and third measures.
- System 4:** The right hand has a series of chords and single notes, with 'Ped.' markings and asterisks (\*) under the first and third measures. The left hand has a series of chords and single notes, with 'Ped.' markings and asterisks (\*) under the first and third measures.
- System 5:** The right hand has a series of chords and single notes, with 'Ped.' markings and asterisks (\*) under the first and third measures. The left hand has a series of chords and single notes, with 'Ped.' markings and asterisks (\*) under the first and third measures.

The notation is highly detailed, with many fingerings and slurs indicated. The overall style is characteristic of late 19th or early 20th-century piano music.



First system of musical notation, measures 1-4. Treble and bass staves with various notes and rests. Bass line includes "Led." and "\*" markings.

Second system of musical notation, measures 5-8. Includes dynamic markings "mf" and "p", and "più p". Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. Treble and bass staves with notes and rests. Bass line includes "Led." and "\*" markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with notes and rests. Bass line includes "Led." and "\*" markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with notes and rests. Bass line includes "Led." markings.



First system of musical notation. The treble staff contains a melodic line with a long slur over the first four measures. The bass staff contains a series of chords. Below the bass staff, the markings "Lad." and "\*" are present.

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains a series of chords. Below the bass staff, the markings "Lad.", "\*", "Lad.", and "\*" are present.

Third system of musical notation. The treble staff has a tempo change from "poco rit." to "a tempo". The bass staff contains a series of chords. Below the bass staff, the markings "Lad.", "\*", "Lad.", "Lad.", and "Lad." are present.

Fourth system of musical notation. The treble staff has a trill marked "tr". The bass staff contains a series of chords. Below the bass staff, the markings "Lad.", "Lad.", "Lad.", "Lad.", "Lad.", and "Lad." are present.

Fifth system of musical notation. The treble staff contains a melodic line with a long slur over the first four measures. The bass staff contains a series of chords. Below the bass staff, the markings "Lad.", "\*", "Lad.", "\*", "Lad.", "Lad.", "Lad.", and "\*" are present.



*molto cresc.*

*p subito*

*mp*

*dolcissimo*

*Da Capo dal Segno al Fine.*

*tr*



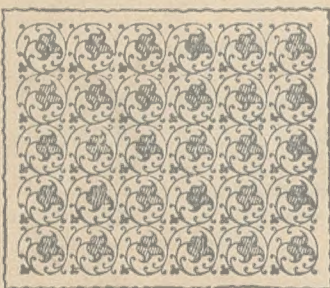
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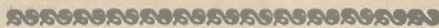
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